



63M70 P2 39

Joseph Farmer
His Book
Jan^y 28
1824

JOSEPH FARMER

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JOSEPH LARKIN

Counter & Bass

the e-ver-las-ting fa-ther, the e-ver-las-ting fa-ther, the e-ver-las-ting fa-ther
the-migh-ty, migh-ty, migh-ty, God, the e-ver-las-ting fa-ther, the e-ver-las-ting fa-ther, the e-ver-las-ting fa-ther
the e-ver-las-ting fa-ther, the e-ver-las-ting fa-ther, the e-ver-las-ting fa-ther

Counter & Bass

If the In-vo-cant of the Go-vern-ment, the Go-vern-ment, the Go-vern-ment, peace, peace, be- no- End

Tenor & Bass

Up on the throne of Da-vid the throne of David, and up on the throne of David, on, on, on

Tenor & Bass

and to ex-tol-lish it with judg-ment and Jus-tice, from hence-forth, even for ever;

Tenor & Treble

The zeal of the Lord of Hosts will per-form this

Chorus

Hal-le-lu-jah Hal-le-lu-jah and his name

Hal-le-lu-jah Hal-le-lu-jah and his name
Hal-le-lu-jah

shall be call-ed won-der-ful, Coun-vel-lor

shall be call-ed Won-der-ful, shall be call-ed Won-der-ful

the e-ver-lon-ging fa-ther, the e-ver-lon-ging fa-ther, the e-ver-lon-ging fa-ther, Prince of Peace

Index page	John	Singer
Feeding	12	1
Chapman	36	1
St. Thomas	101	2
	106	3
	8	1
New Port	22	1
St. James	75	1
St. John	113	5
St. Elizabeth	118	6
St. George	81	1
St. James	111	7
St. John	113	8
St. James	128	1
St. John	104	2
St. James	71	1
St. John	23	10
St. James	36	1
St. John	80	11
St. James	46	1
St. John	66	12
St. James	96	1

Tenner Solo: An Anthem Taken out of the 18 Psalm
 In my trouble I called I called up-on the Lord and complained unto my God

So he heard my voice so he heard my voice

So he heard my voice so he heard my voice

Back Solo

In my trouble I called I called upon the Lord and complained unto my God

Continued

The Earth trem- bled and Quaked The foundation of the hills

The foundation of the hills The foundation of the hills Shook

The foundation of the hills There went a smoke went a smoke out of his presence and a consuming fire consuming fire

There went a Smoke There went a Smoke There went a Smoke There went a Smoke and a consuming fire consuming fire

There went a Smoke there went a smoke out of his presence and a consuming fire consuming fire

Continued

hook and were re moved and were re moved because he was wrath

Shook and were re moved and were re moved because he was wrath

Shook and The Lord also thund- er out of his mouth so that coals were kindled

out of his mouth so that coals were kindled The Lord also thund- er out out of heaven

thunder out of heaven the most high gave his

Continued

go back to there

thunder hail stones and coals of fire hail stones and coals of fire went a smoke

Bass Solo

They prevented me in the day of my trouble: But the Lord the Lord was

my up-holder buty Lordy Lord was my up holder

For this cause will I give thanks for this cause will I give thanks unto thee O Lord and sing

For this cause will I give thanks for this cause will I give thanks unto thee O Lord and sing

4 Voices

Continued

praises and sing praises and sing praises un - to thy name name

praises and sing praises and sing praises un - to thy name name

Tenner Solo

He brought me forth al-so in-to a place of li-ber-ty he brought me forth because he had a favour unto me (to me)

Voices An Anthem taken out of the 13th Psalm at 9th Verse

Handwritten musical notation for the first system of the anthem, featuring five staves with notes and rests.

Handwritten musical notation for the second system of the anthem, featuring five staves with notes and rests.

Continued

Handwritten musical notation for the third system of the anthem, featuring five staves with notes and rests.

Handwritten musical notation for the fourth system of the anthem, featuring five staves with notes and rests.

Continued

call upon the Lord will call upon the Lord the Lord which is worthy to be praised so
 I will call upon the Lord will call upon the Lord which is worthy to be praised so
 call upon the Lord will call upon the Lord

glory be to father and to the son and to the ho-ly ghost as it was in
 glory be to the father and to the son and to the ho-ly ghost as it was in

Continued

shall I be safe from mine Enemies so shall I be safe from mine Enemies
 shall I be safe from mine Enemies so shall I be safe from mine Enemies
 shall I be safe from mine Enemies so shall I be safe from mine Enemies

the be-gin-ning is now and Ever shall be world without end world without end a-men
 the be-gin-ning is now and Ever shall be world without end world without end a-men
 the be-gin-ning is now and Ever shall be world without end world without end a-men

An Anthem taken out of the 16 Psalm

Preserve me O God Preserve me O God for in thee have I put my trust: S: I will
 Preserve me O God Preserve me O God for in thee have I put my trust I will thank thee O
 I will

Wherefore my heart my heart was glad was glad and me glory rejoiced
 Wherefore my heart wherefore my heart was glad and me glory rejoiced and me
 Wherefore my heart wherefore my heart was glad was glad

Continued

thank thee O God: O God for giving me warning my rains also (hasten me in the night season
 God I will thank thee O God for giving me warning my rains also (hasten me in the night season
 thank thee O God O God for giving me warning my rains &c

was glad was glad and me glory rejoiced my flesh al-so shall rest in
 glory and me glory my glory rejoiced my flesh al-so shall rest in
 was glad was glad and me glory rejoiced my flesh &c

Continued

hope for why thou shalt not leave my soul in Hell in this wilt thou suffer
hope for why thou shalt not leave my soul in Hell in this wilt thou suffer

Paths of Life In thy presence is fullness is fullness of Joy and at thy right
Paths of Life S: In thy presence is fullness is fullness of Joy and at thy right
In thy presence is fullness in thy presence is fullness of Joy and at thy right

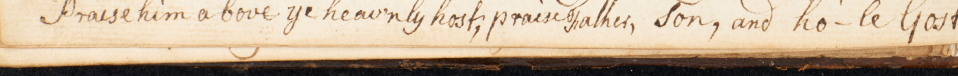
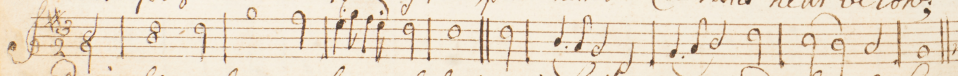
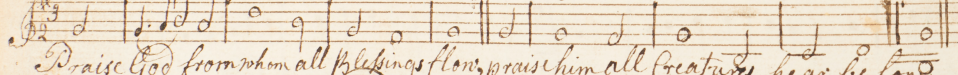
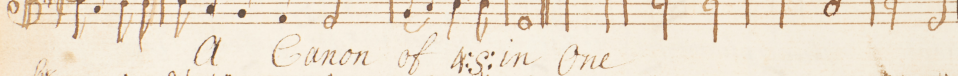
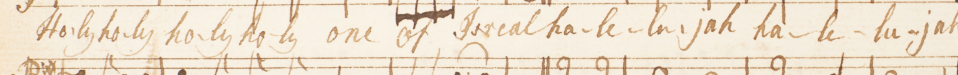
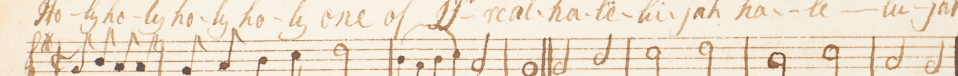
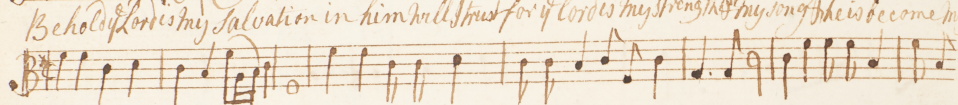
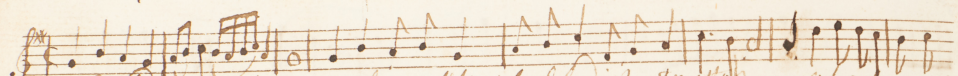
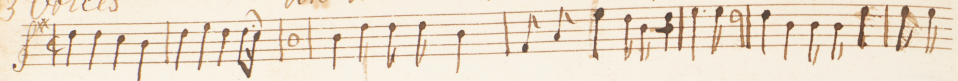
Continued

thy Ho - ly one thy Ho - ly one two see Corruption Thou shalt shew me the
thy Ho - ly one thy Ho - ly one two see Corruption Thou shalt shew me the
thy Ho - ly one thy Ho - ly one

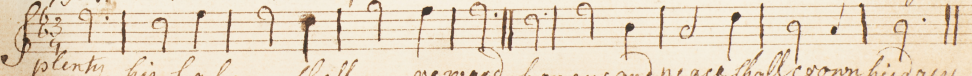
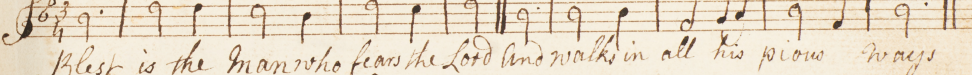
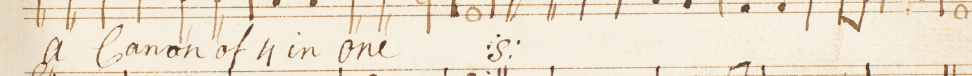
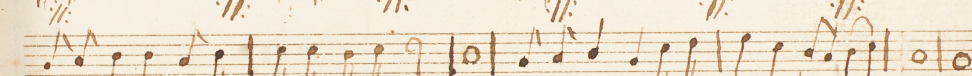
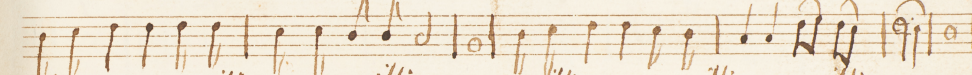
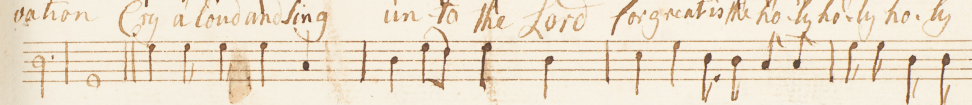
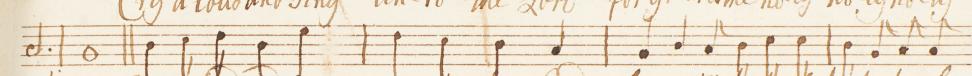
hand There is pleasure for ever there is pleasure for ever for Ever more - more
hand There is pleasure for ever there is pleasure for ever for Ever more - more
hand There is pleasure for ever there is pleasure for ever for Ever more - more

3 Voices

An Antham taken out of the 12 Chap.^{rs} of Isaiah



Continued



An Anthem taken out of y^e 84 Psalm

Handwritten musical notation for the hymn "Flesh, Joy, and Peace in the Living God". The notation is on two staves, with the lyrics written below the notes. The lyrics are: "Flesh, Joy, and Peace in the Living God". The notation includes various musical symbols such as notes, rests, and bar lines.

ha-le-lu-jah ha-le-lu-jah ha-le-lu-jah

An anthem then out of the 122 Psalm

Jenner Solo

Tenney Solo

A rise O Lord into thy resting place

Sier and longing two enter two enter into the Court of the Lord my heart and my

Blessed are they that dwell in thine house, they will always be praising thee hale-lu-jah

Handwritten musical score for "The Rose Tree" on two staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, followed by a double bar line and a repeat sign. The second staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment consists of eighth and quarter notes, followed by a double bar line and a repeat sign. The piece concludes with a final double bar line and a repeat sign.

thou and the ark of thy strength thou and the ark of thy strength; turn over

A rise A rise Lord into thy resting place thou and the ark of thy

A rise A rise Lord into thy resting place thou and the ark of thy

and let thy saints sing with joyfulness sing with joyfulness with joyfulness and
and let thy saints sing with joyfulness and let thy saints sing with

and let thy saints sing with joyfulness with joyfulness with joyfulness and
and let thy saints sing with joyfulness with joyfulness with joyfulness and

Strength Let the priests be clothed with righteousness and

Let the priests be clothed with righteousness let the priests be clothed with righteousness

Strength Let the priests be clothed with righteousness Let the priests be clothed with righteousness

Let the priests be clothed with righteousness be clothed with righteousness

Let thy saints sing with joyfulness Turn not away the

joyfulness joyfulness joyfulness for thy servant David's sake

joyfulness joyfulness joyfulness for thy servant David's sake Turn not away the

Let thy saints sing with joyfulness

presence of thine anoint-ed For the Lord hath chosen si-on to be an Ha-bi-ta-tion

presence of thine anoint-ed

He hath longed for her

He hath longed for her This shall be my rest for e-ver

This shall be my rest for e-ver

tion for himself

For the Lord hath chosen si-on to be an Ha-bi-ta-tion for himself

This shall be my rest for e-ver here will I dwell for I have a de-

This shall be my rest for e-ver here will I dwell for I have a de-

ver

light there in I will deck her priest with health and her saints shall rejoice sing halle lu jah hal

light there in I will deck her priest with health and her saints shall rejoice sing halle lu jah hal

Halle lu jah

Halle - lu - jah

le lu jah hal le lu jah hal le lu jah hal le lu jah hal le lu jah

le lu jah :||: :||: :||: :||: hal le - lu - jah and her saints shall sing :||:

An Anthem Taken out of the 1st Chapter of Isaiah verse 2

Handwritten musical score for the first page of an anthem. The score is written on six staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The sixth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves.

Here o Heavens give ear to earth for the Lord hath spoken:
I have
I have nourished & brought up
Children that are corrupters
Ah Sinfull nation
a seed of evill doers
they have for Sa

Handwritten musical score for the second page of an anthem. The score is written on six staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The sixth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves.

I have nourished & brought up children they have rebelled against me
I have nourished & brought up children brought Children
nourish & brought up Children have nourished & brought up children they have rebelled against me
Children have nourished & brought up children and brought up children &c.
Ah
Ah sinfull nation ah sinfull nation
Lord they have provoked holy one of Israel unto anger

a people laden with iniquity
 they judge not the fatherless
 neither doth the
 Judge of fatherless plead for the
 Cease to do evil
 Seek Judgment
 Learn to do well relieve the oppressed plead for the

ah Sinfull Nation ah Sinfull Nation
 ah Sinful Nation ah Sinful Nation
 cause of the widow come in to them
 Widow and be
 and plead for the widow Come
 Come therefore reason to
 idonward Come therefore reason to-gather reason to

Continued

Come now let us reason together &c

Now let us reason together reason together faith if Lord tho your sins they be as scar let they shall be no
gether come now let us reason together &c

A - men halle lujah halle lujah halle lujah A - -

they shall be as white as snow A - men A - men Halle lujah Halle lujah A -

A men halle lujah halle lujah halle lujah A

Crimson they shall be as white as white yet

wool tho they be red like crimson like crimson like crimson they shall be as white yet

Crimson they shall be as white yet

Men A - men

Men A - men

Men

An Anthem taken out of the 2^d Chap: of St Luke

S.
Behold I bring you I bring you glad tidings glad tidings of great joy which shall
glad tidings I bring you glad tidings of

this day for unto you is born in this day in the city of David a Saviour
you is born this day for unto you is born this day

be to all people to all all all shall be to all people for unto you is born
for unto

is born a Saviour a Saviour who is Christ the Lord glad tidings glad tidings glad
A Saviour is born

things w^h shall be to all people. Shall be to all all all Shall be to all all all shall be to
 Shall be to all all all Shall be to

god praising praising god saying glory to god glory to god glory to god in the highest and on
 praising g^d praising

all people, and suddenly there were w^honges a multitude of the heaven, host praising

earth peace peace good will to w^{or}ld men Hallelujah

Halle-lu-jah
 An anthem taken out of the 9th Chap^r of Isaiah Verse 6
 un-to us a son is given
 Un-to us a Child is born
 Un-to us a Child is born

Chorus

Un-to us a son is given
 Ten-to us a son is given
 and of Government shall be upon his shoulder
 Un-to us a son is given
 Hal-le-lu-jah. Hal-le-lu-jah. Un-to us a Child is born
 Hal-le-lu-jah Un-to us a
 Hal-le-lu-jah Un-to us a
 Hal-le-lu-jah Un-to us a

Continued

Son is given and his Name shall be call'd Wond'rous-ful Coun-sellor

Son is given, and this Name shall be call'd, shall be call'd, Wond'rous-ful

Son is given and his Name shall be call'd Wond'rous-ful, shall be call'd Wond'rous-ful,

Son is given

Chorus

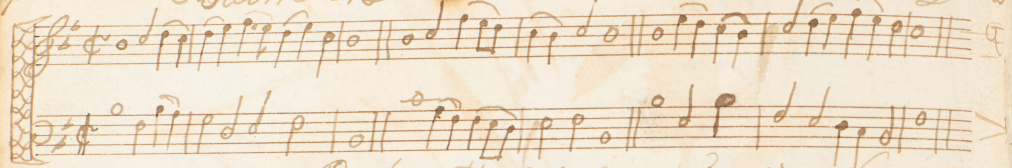
the Prince of Peace Hal-le-lu-jah Hal-le-lu-jah

the Prince of Peace Hal-le-lu-jah

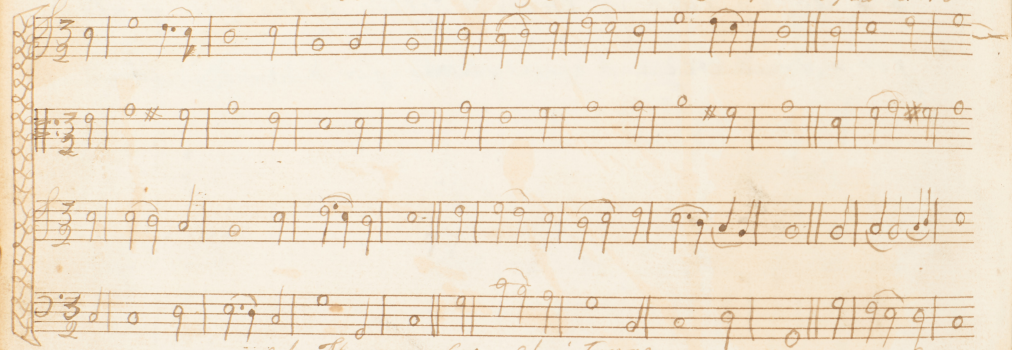
the Prince of Peace Hal-le-lu-jah

Old fastick ^{a Drab} one pound boyld in 4 quarts of water
 one quart of a pound of Copperes 8 ounces blue black
 1 ad to this one quart sun dust will make a olive green
 1 ad half a pound of Log wood make a gray
 .. ad to each of these collires a tea cup of alom liquor
 for a drab bleach your skins for a olive without it

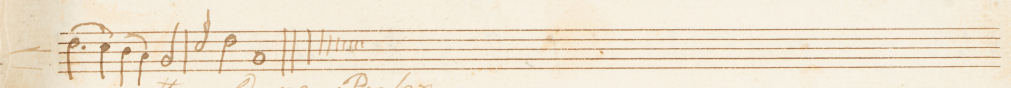
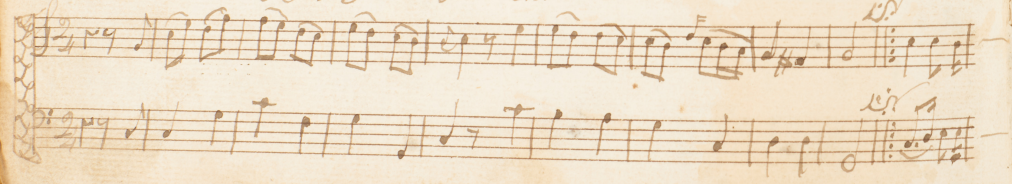
Psalm 42 *2 voices Reading time*



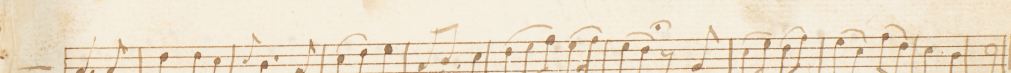
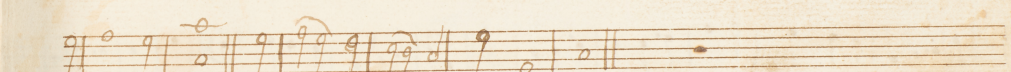
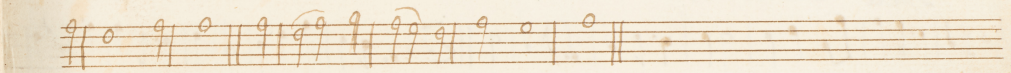
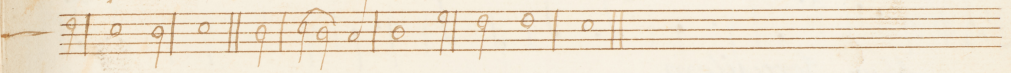
Psalm the 36 *2 voices 36 78 New version*



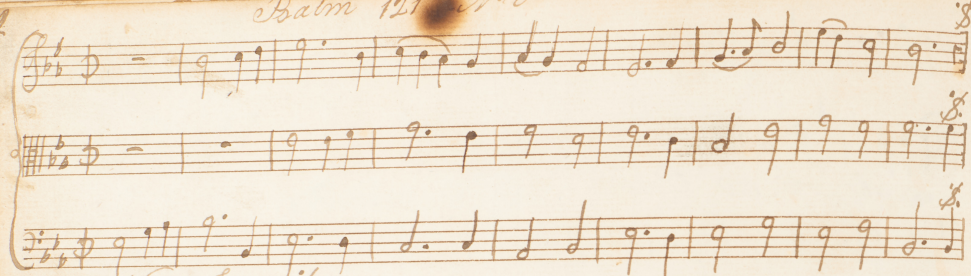
at Home for Christmas



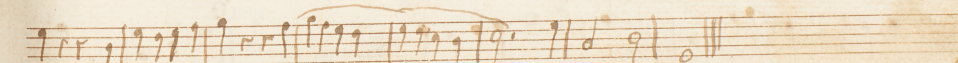
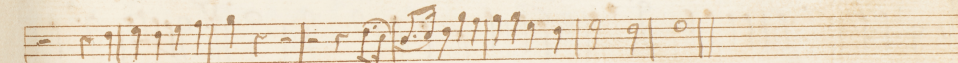
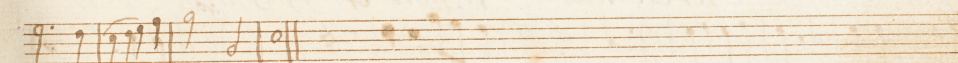
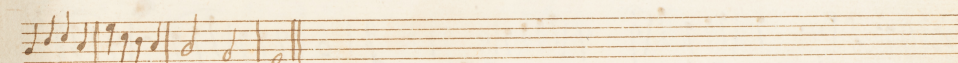
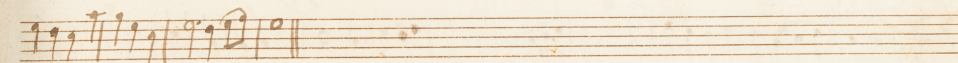
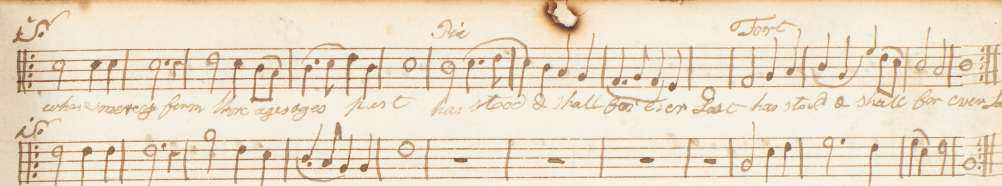
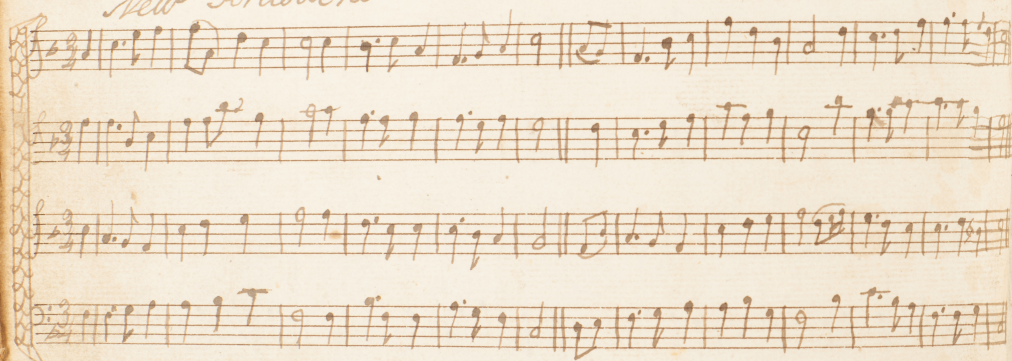
or the old 100 Psalm



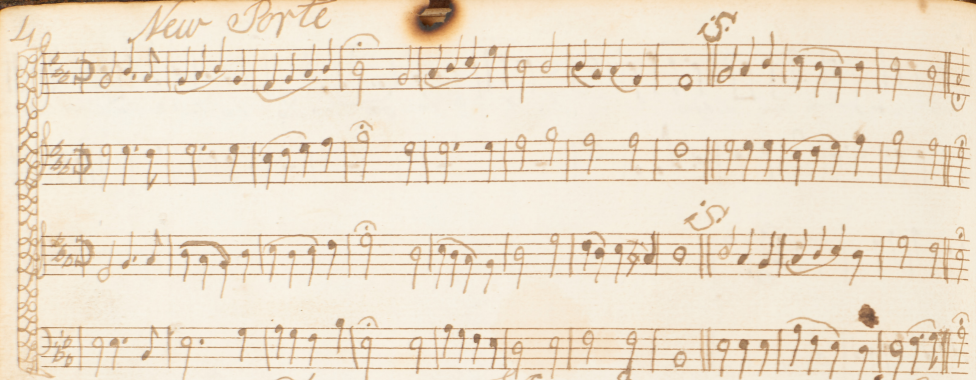
Balm 121 N. 5



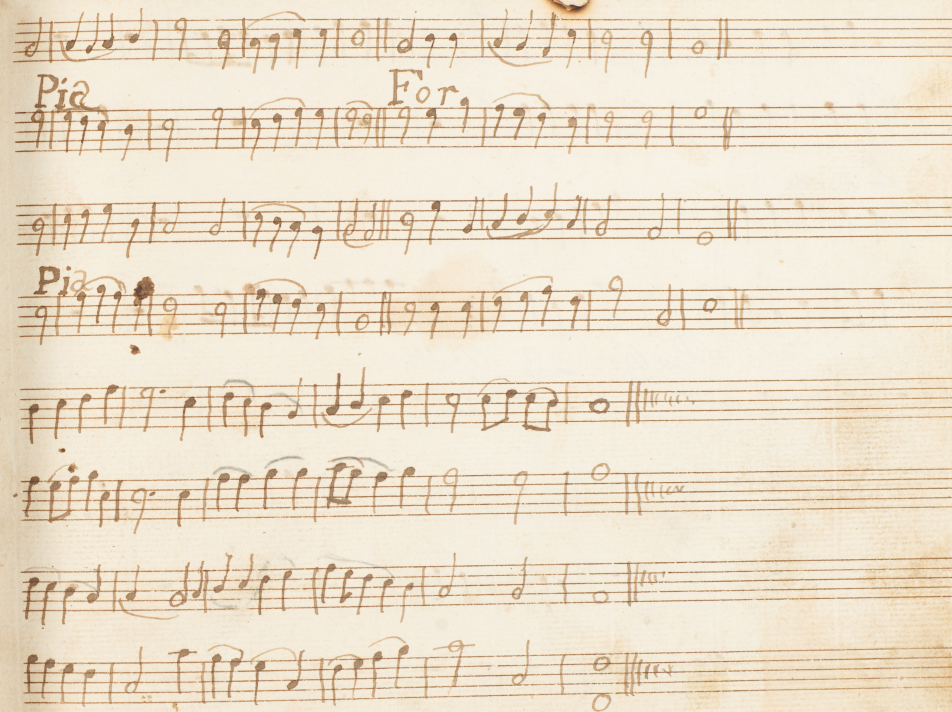
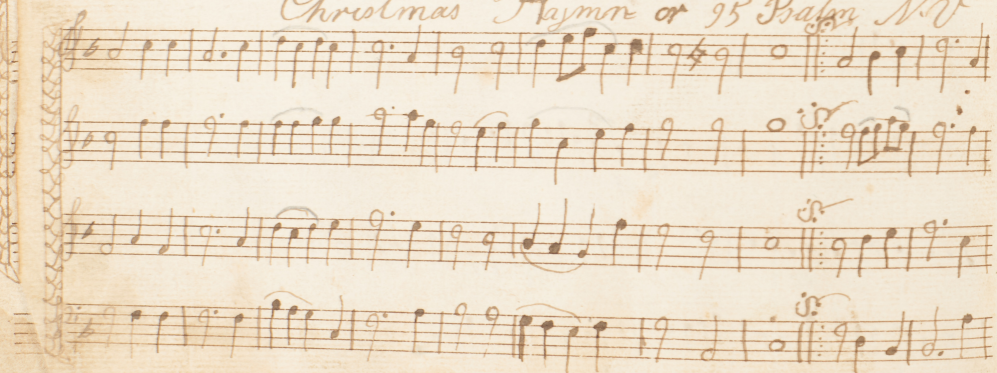
New Jerusalem



New Porte



Christmas Hymn or 95 Psalm NW



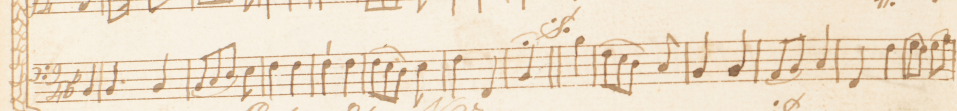
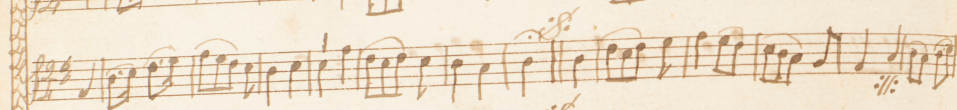
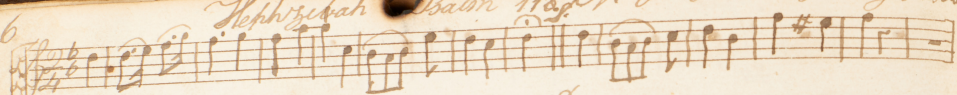
5 Millboarn Port *Adm 143* No. 2nd v. 36-48 D^o Waltz

Handwritten musical score for the left page, featuring six staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *Alto*. The third staff is marked *For lively*. The fourth staff is marked *For*. The fifth and sixth staves are marked *Adm 23 O.V.*

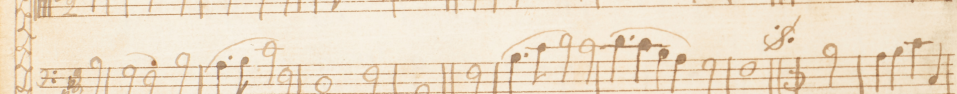
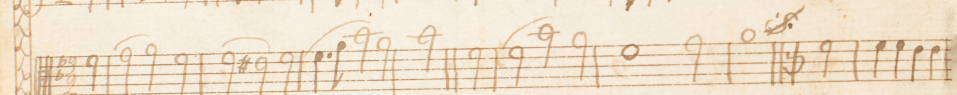
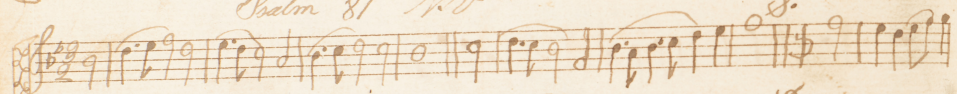
Fort

Handwritten musical score for the right page, featuring six staves. The notation includes various note values, rests, and dynamic markings. The first staff is marked *Fort*. The second staff is marked *Fort*. The third staff is marked *Fort*. The fourth staff is marked *Fort*. The fifth and sixth staves are marked *Fort*.

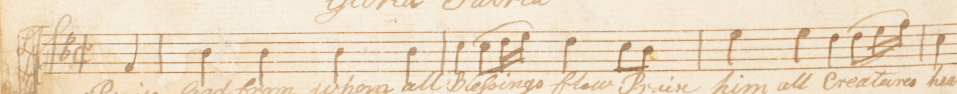
6 *Stephizabat Psalm 118 N. V. Verse 19 by Haschen*



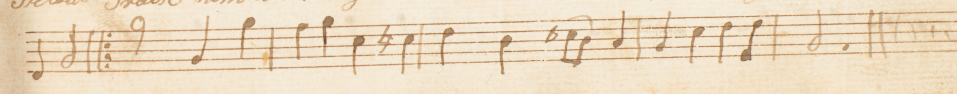
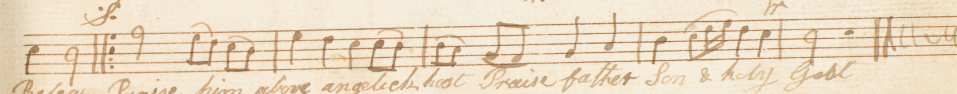
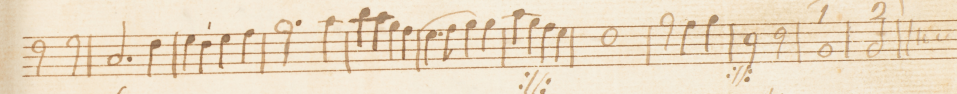
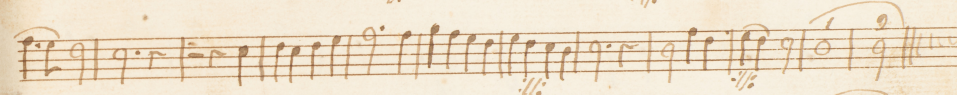
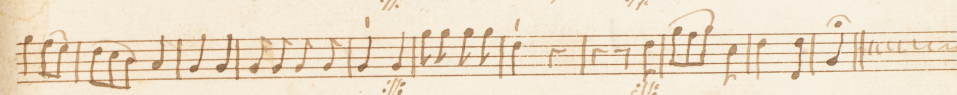
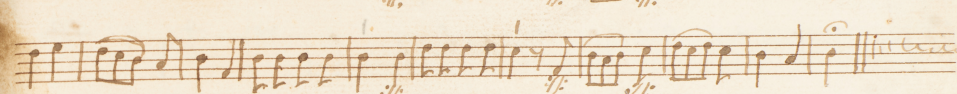
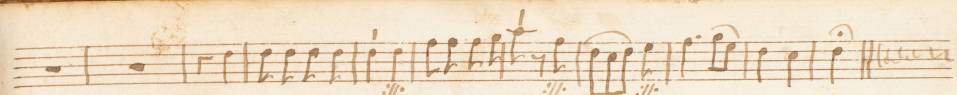
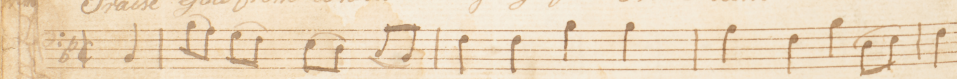
Psalm 81 N. V.



Gloria Patria

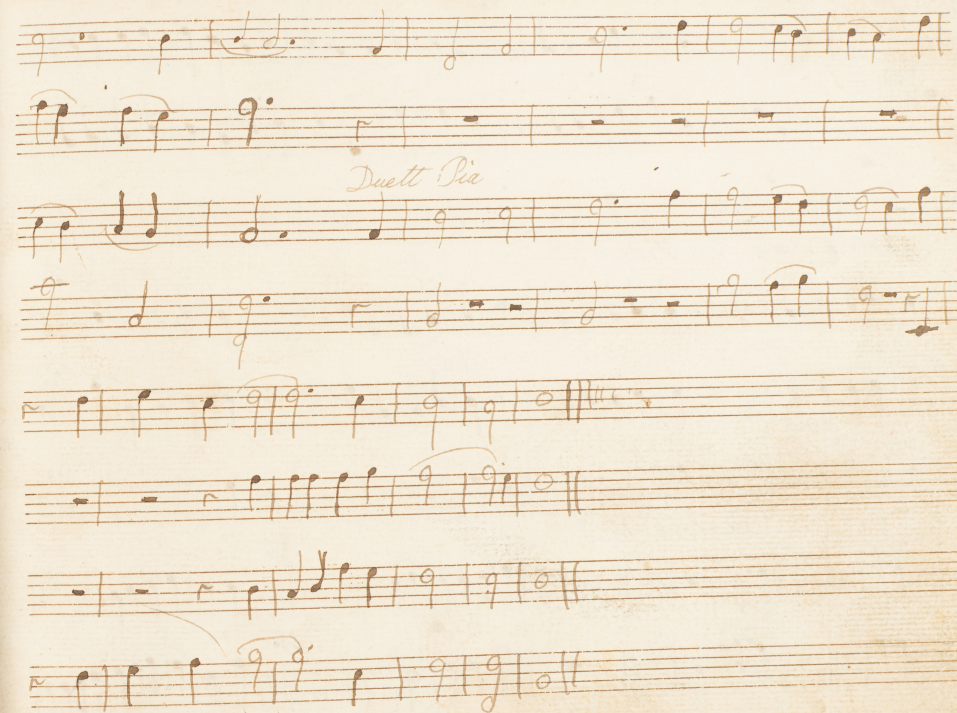


Praise God from whom all blessings flow Praise him all Creatures hear



Beloa Praise him above angelich host Praise father Son & holy Geist

Balm 111. new Version





2nd Martino Lane Psalm 118 N.D.

for

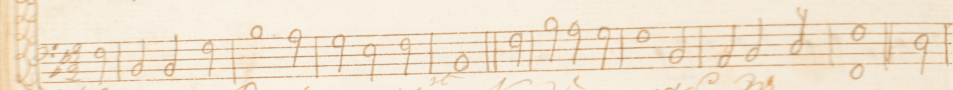
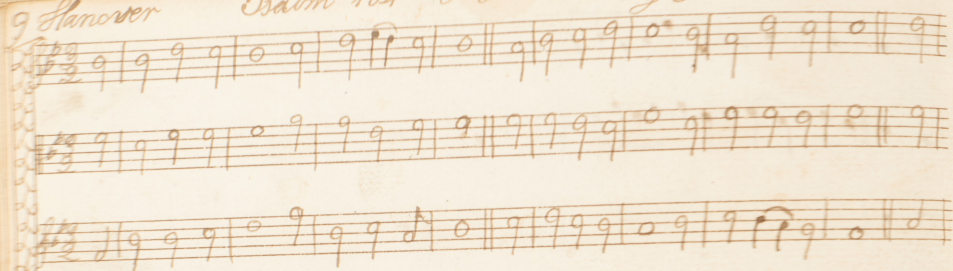
Martino Lane continued

Pia

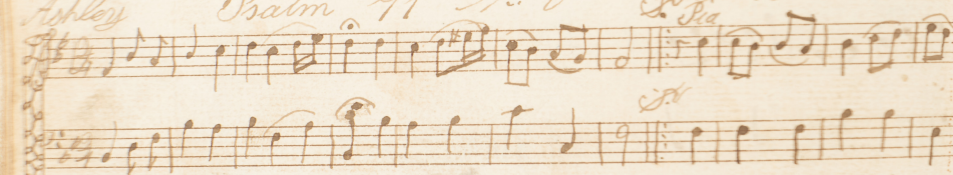
Psalm 128

for

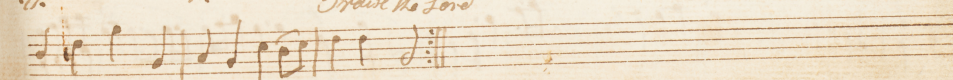
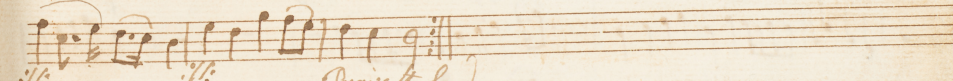
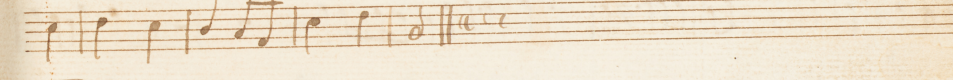
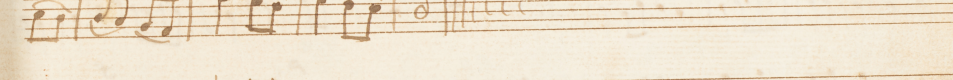
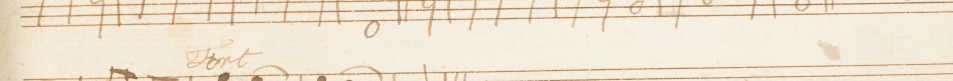
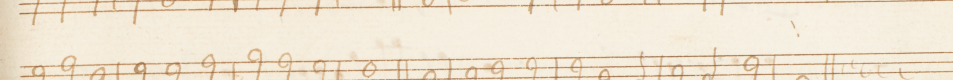
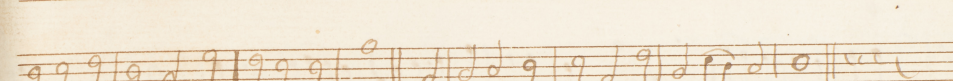
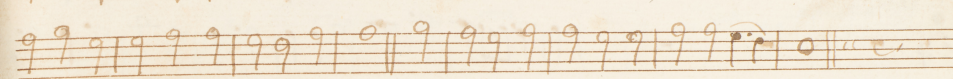
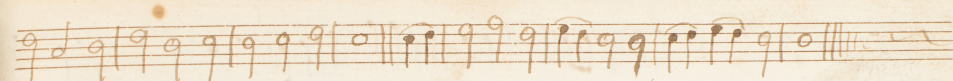
9 Hanover Balm 104 O.V. by G.F. Handel



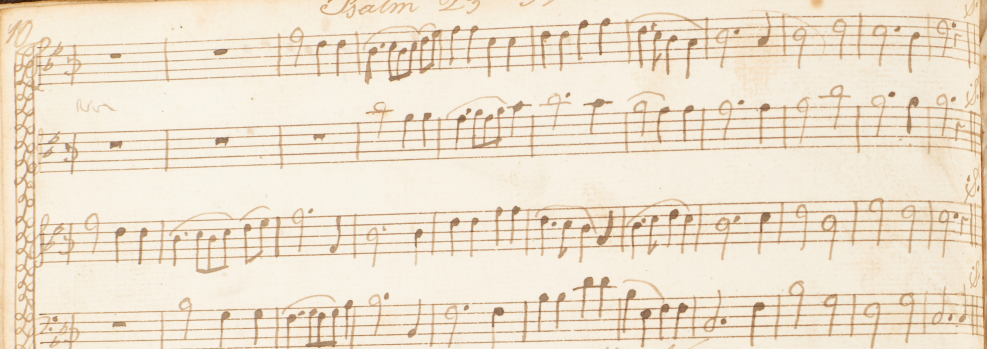
Psalm 41^{te} N. V. in F. m.



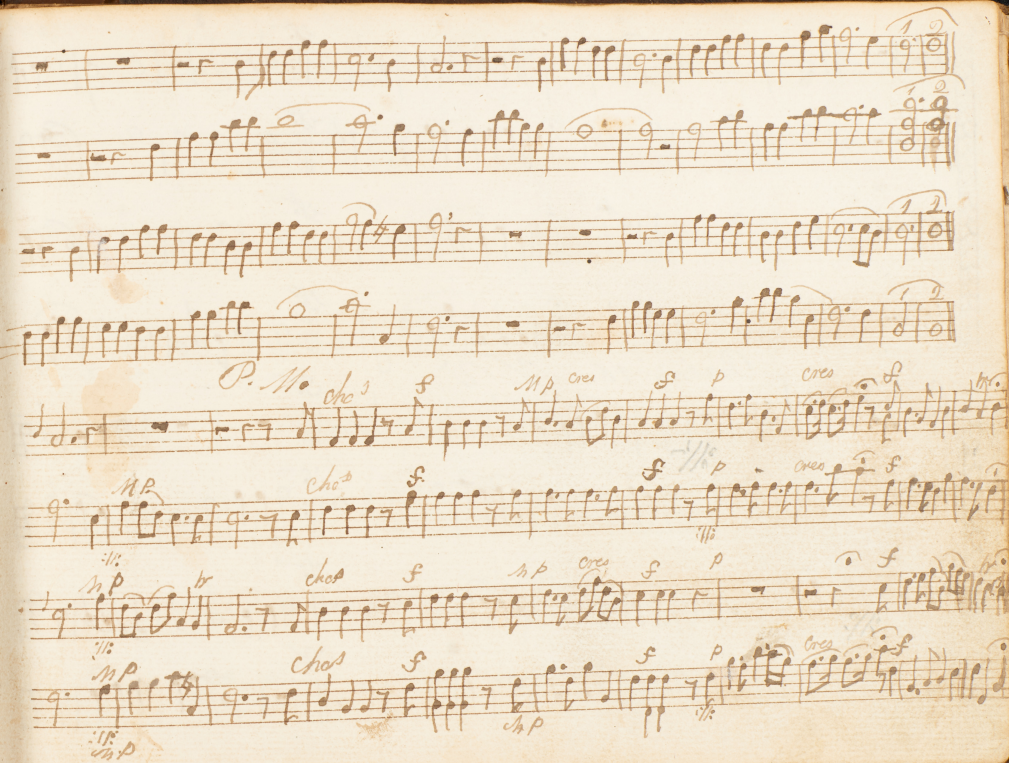
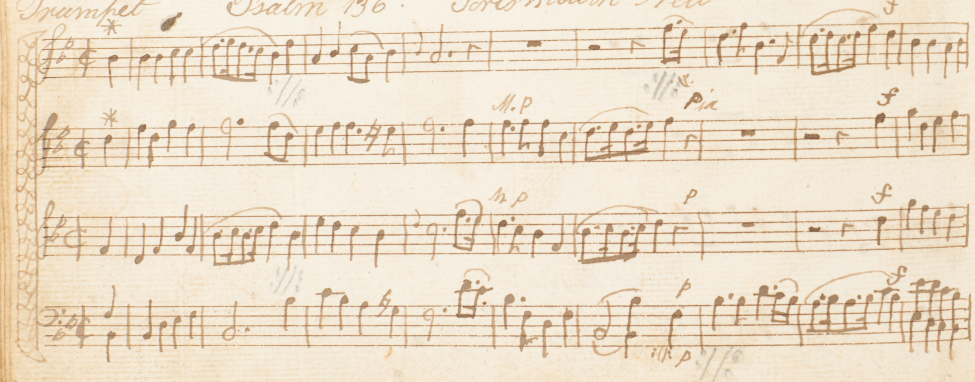
This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, characteristic of old paper. The left edge of the page shows the binding of the book, and the overall tone is warm and yellowish.



Psalm 23rd N^o V



Trumpet * Psalm 136. Portsmouth New



Psalm the 80. *VV* verses 14 15 16 17 *Burgess*

Handwritten musical score for Psalm the 80, verses 14-17, Burgess. The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff features a treble clef and a key signature of one sharp. The fourth staff continues the melody. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscript notation.

Psalm 16 *VV*

Handwritten musical score for Psalm 16, verses 1-4. The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff features a treble clef and a key signature of one sharp. The fourth staff continues the melody. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscript notation.

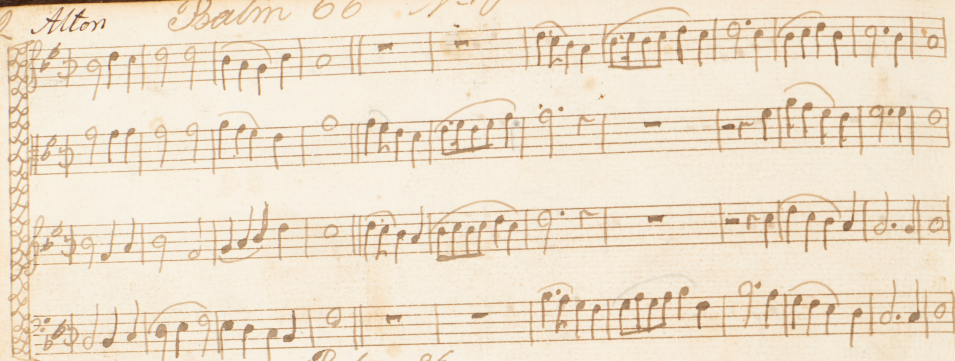
Pia *Fant*

Handwritten musical score for a piece titled "Pia Fant". The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff features a treble clef and a key signature of one sharp. The fourth staff continues the melody. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscript notation.

Bassoon

Handwritten musical score for a piece titled "Bassoon". The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff features a treble clef and a key signature of one sharp. The fourth staff continues the melody. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscript notation.

2 Alton Psalm 66 N.V



Psalm 96

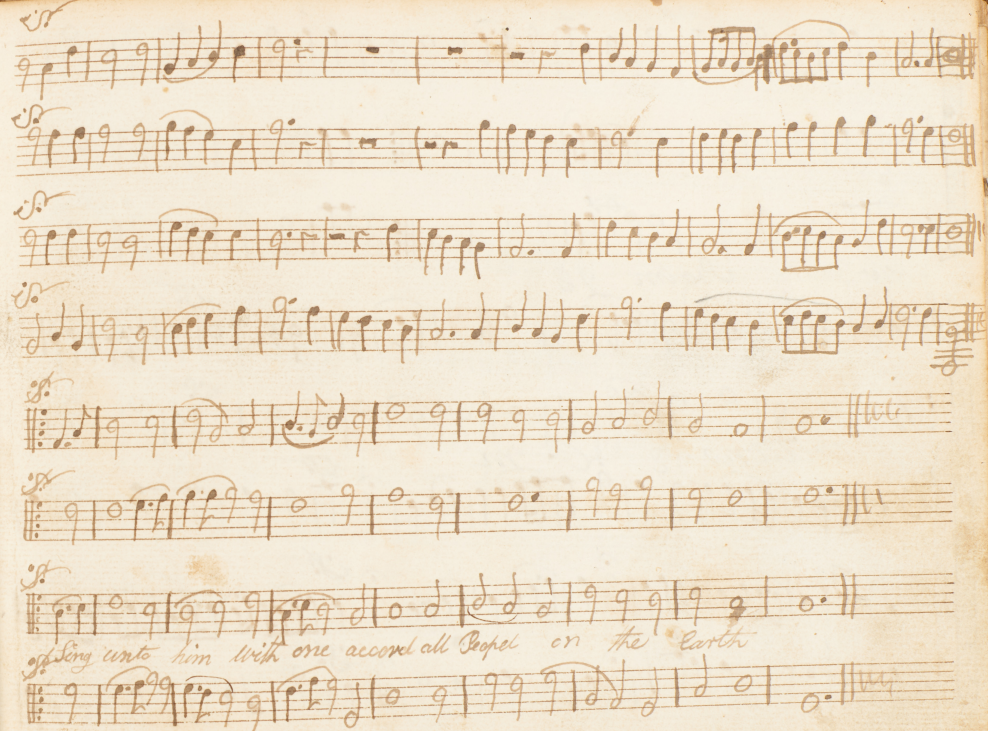


new songs with joy and mirth

all people on the earth

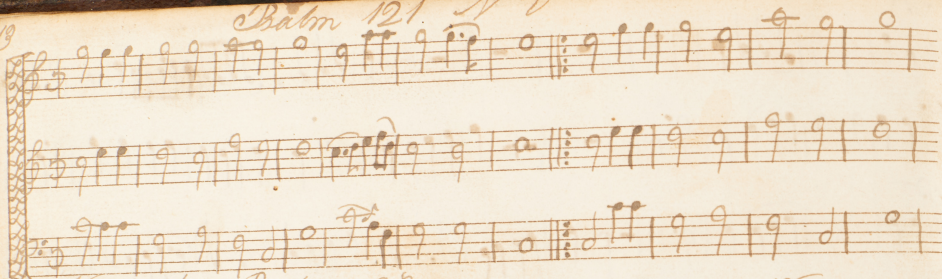
Sing ye with praise unto the Lord

Sing unto him with one accord

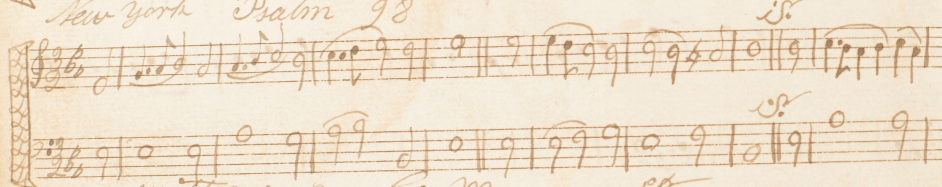


Sing unto him with one accord all people on the earth

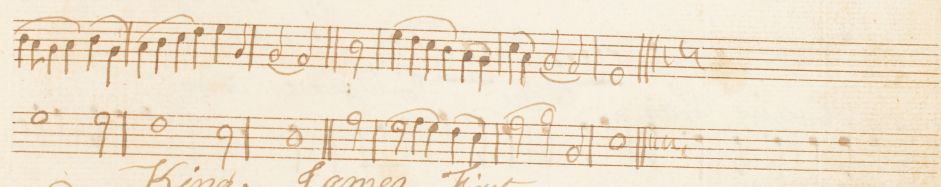
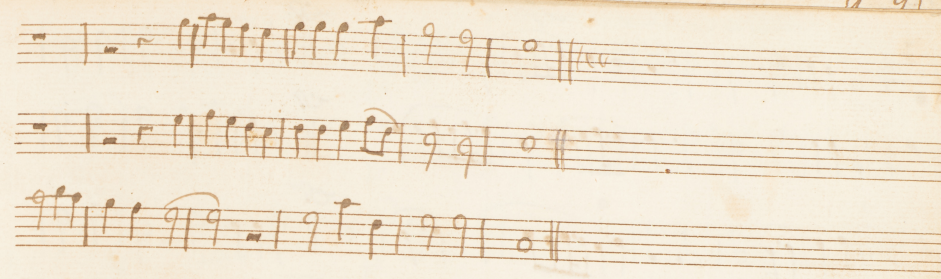
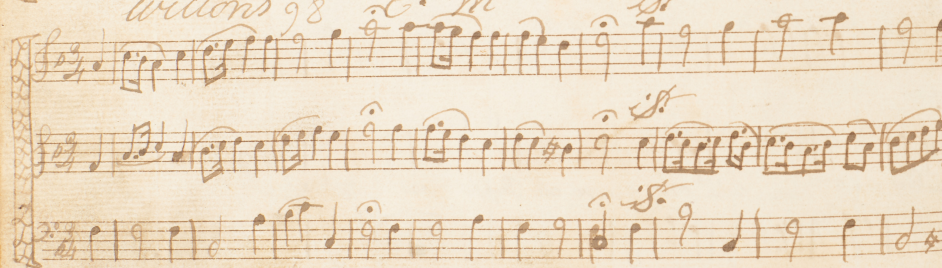
Balm 121 N V



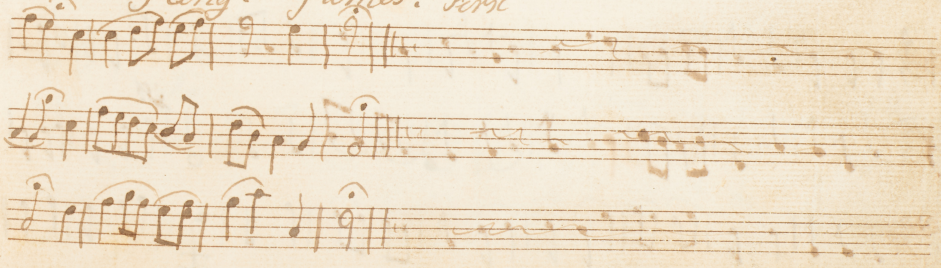
New York Psalm 98



Willons 98 C. m



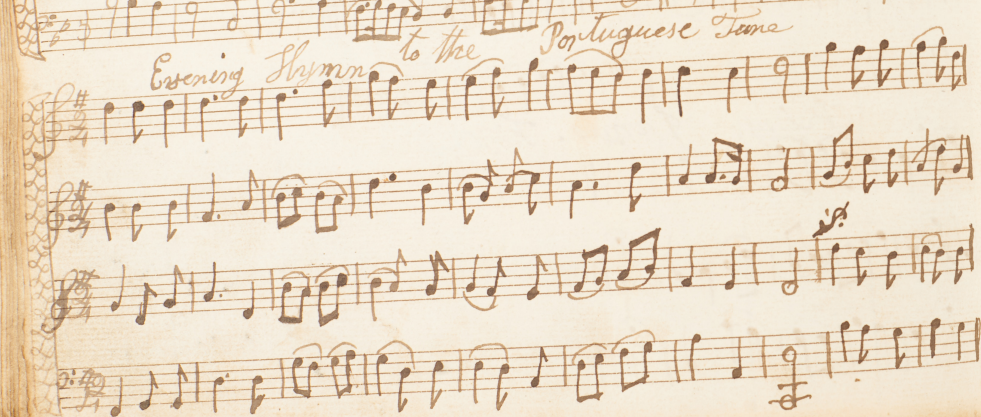
King James First



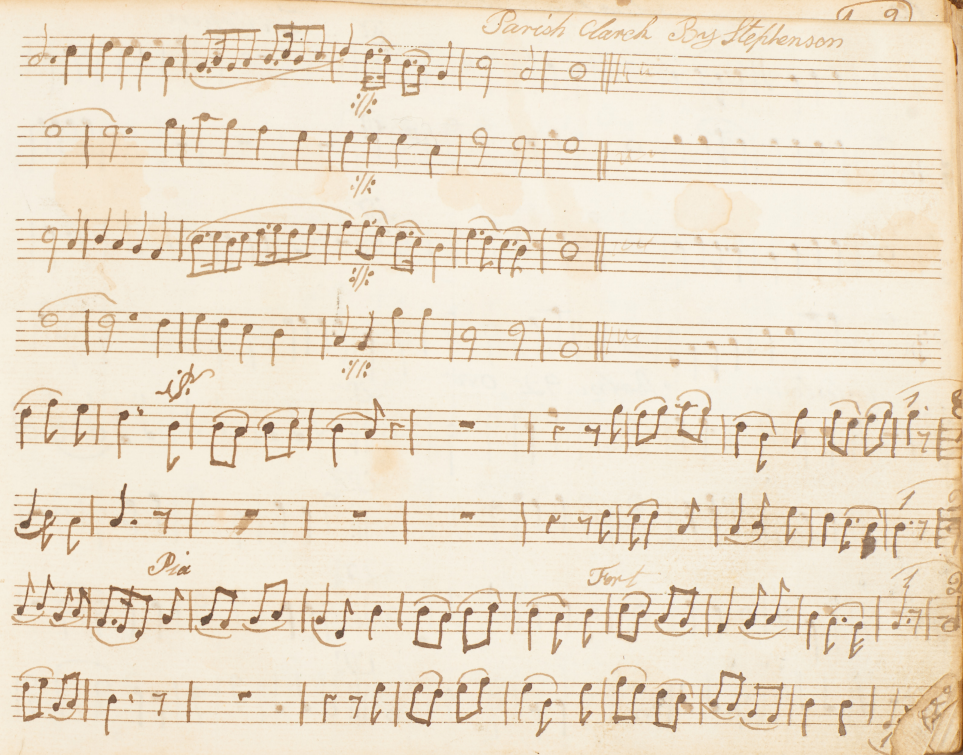
Balm o' Bree



Evening Hymn to the Portuguese Tune



Parish March By Stephenson





Psalm 92 Wiltshire

Handwritten musical notation on the left page, consisting of six staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and covers most of the page.

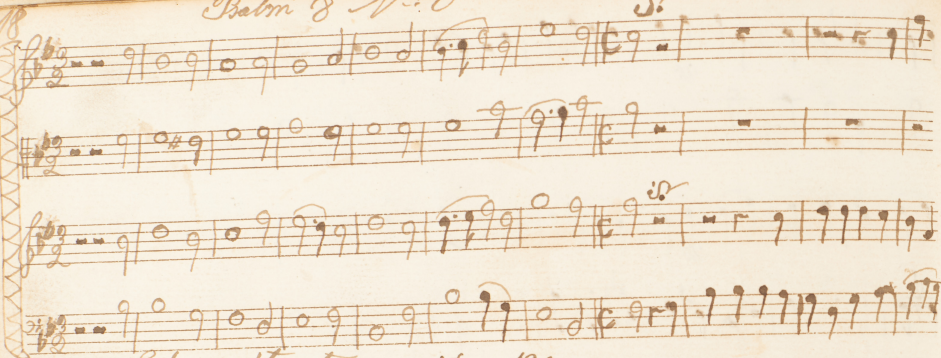
Charlestown Psalm 92 over

Handwritten musical notation on the right page, consisting of six staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and covers most of the page. There are some markings at the end of the staves, possibly indicating the end of a section or a repeat sign.



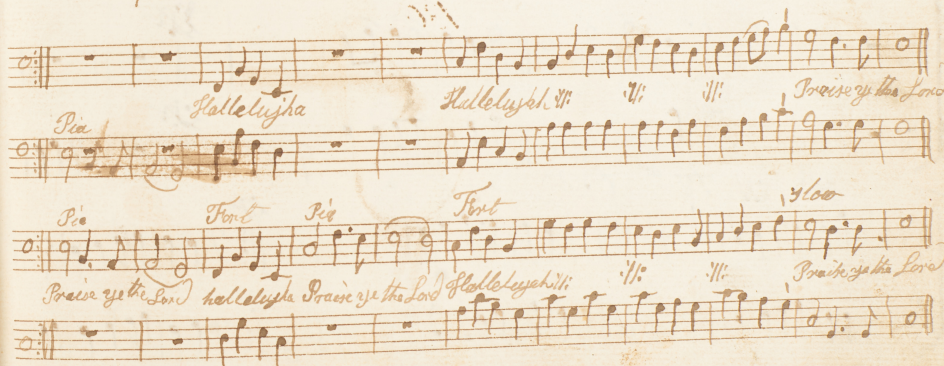
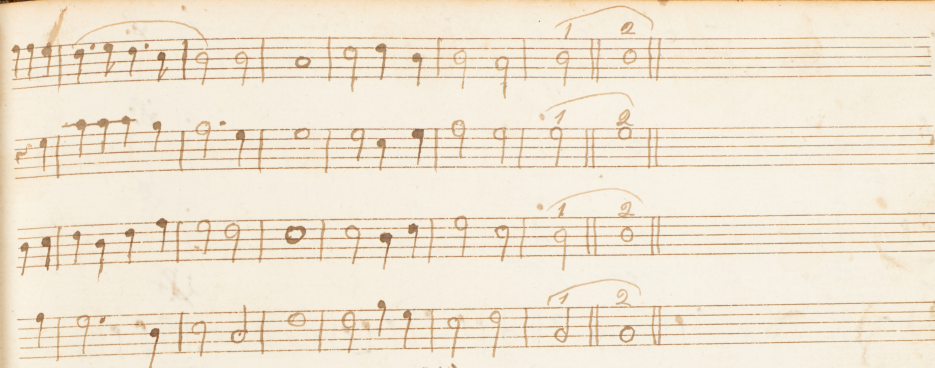
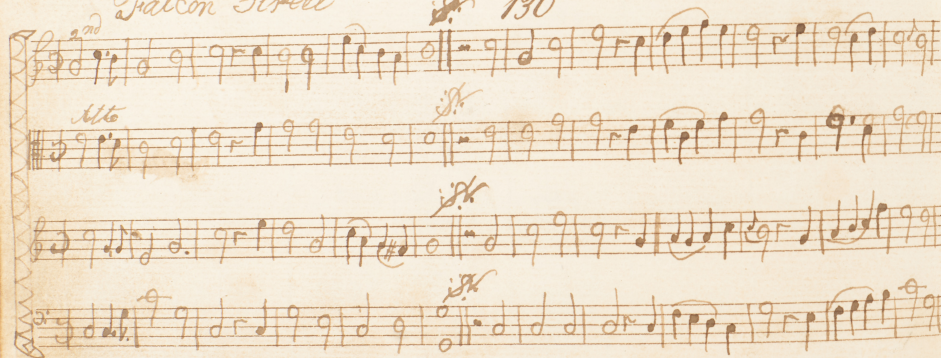
Balm 8 N.V.

St.



Balcon Street

130



Pia *Hallelujah* *Hallelujah* *Praise ye the Lord*
Pia *Fort* *Pia* *Fort* *Alto*
Praise ye the Lord *hallelujah* *Praise ye the Lord* *hallelujah* *Praise ye the Lord*



20 Psalm 84th N.V. Or 143 N.V.

Handwritten musical notation on the left page, featuring five staves. The notation includes various musical symbols such as notes, rests, and bar lines, written in brown ink on aged paper. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with an alto clef and a key signature of two flats. The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a bass clef and a key signature of two flats. The fifth staff begins with a treble clef and a key signature of two flats. The notation is arranged in a single system across the five staves.

Handwritten musical notation on the right page, featuring five staves. The notation includes various musical symbols such as notes, rests, and bar lines, written in brown ink on aged paper. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a treble clef and a key signature of two flats. The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a treble clef and a key signature of two flats. The fifth staff begins with a treble clef and a key signature of two flats. The notation is arranged in a single system across the five staves.

g. Anthem 52.nd Chap^r of Saiah

Awake Awake put on thy Strength O Lion

on thy beautiful Garments O Je--ru--sa--lem

Awake Awake Put on thy Strength Put on thy Strength O Lion Put

Loose thyself from the bands the bands of thy neck Loose thyself from the

bands the bands of thy neck O Captive Daughter of sion

Turn Over

Chor. Full

Shake thyself from the Dust Shake thyself from the Dust O Je-

Shake thyself from the Dust Shake thyself from the Dust O Je-

Duett Slow

how Beautiful upon the mountains how Beautiful upon the

ra--tion that Saith unto Si--on the God, Reigneth

ru--sa--lem thou ho-ly ho-ly Ci-ti

ru--sa--lem thou ho-ly ho-ly Ci-ti

mountains are the feet of him that Bring Glad Tidings of Peace and Sal

Turn Over

Allegro

Sing O Heavens Sing O Heavens Sing O Heavens and be joy full O

Sing O Heavens Sing O Heavens Sing O Heavens and be joy-ful O

Earth Break forth in to joy Break forth in to

Earth Break forth in to joy Hal le-lu jah Break forth in to

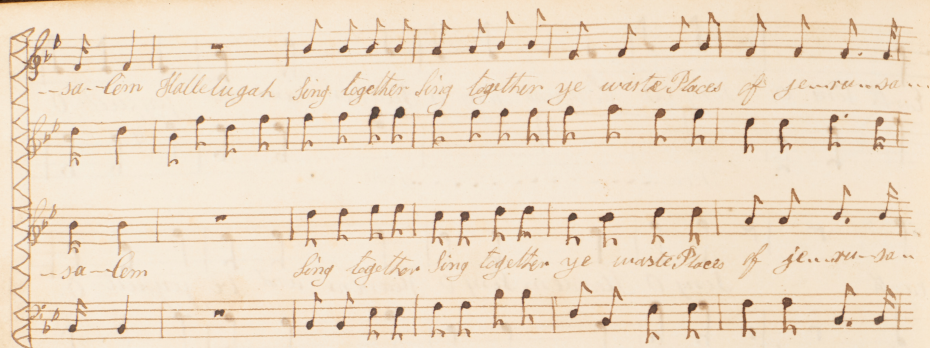
Earth Sing O Sing O Heavens Sing O Heavens and be joyfull O

Earth Sing O Heavens Sing O Heavens and be joyfull O

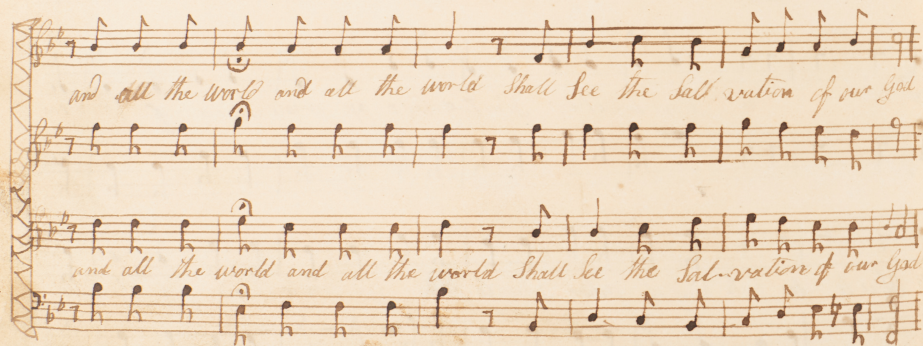
joy Sing together Sing together ye waste Places of je--ru

joy Hal le-lu jah Sing to-gether Sing to-gether ye waste Places of je--ru

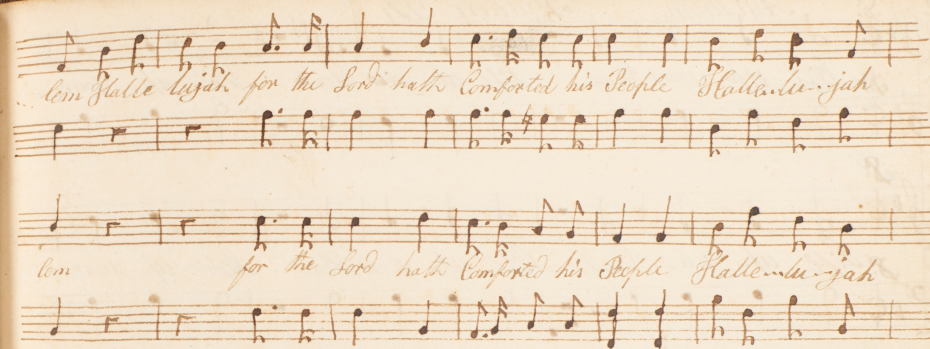
Turn over



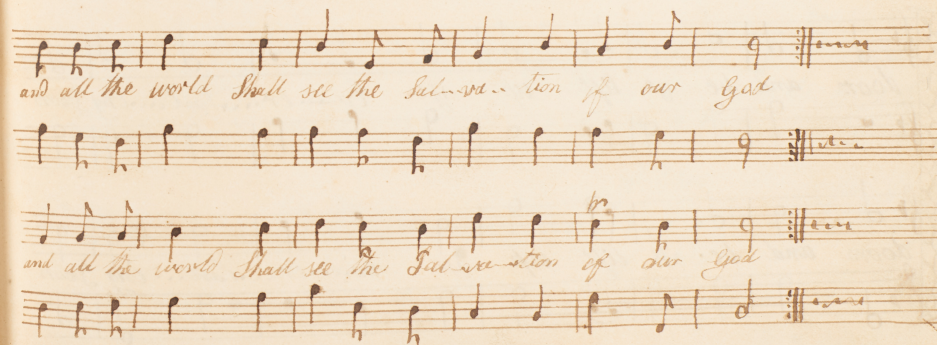
 --sa--lem Halle-lu-jah Sing together Sing together ye waste Places of Je--ru--sa--



 and all the world and all the world Shall see the Sal--va--tion of our God



 lem Halle-lu-jah for the Lord hath Comforted his People Halle-lu-jah



 and all the world Shall see the Sal--va--tion of our God

92 *Antiphony Psalm 144th*

Lift up your Heads Lift up your Heads Lift up your

Lift up your Heads Lift up your Heads Lift up your

doors and be ye lift up ye Ever-lasting doors

doors and be ye lift up ye Ever-lasting doors

Heads O ye gates and be ye lift up ye Ever-lasting

Heads O ye gates and be ye lift up ye Ever-lasting
First

of Glory and the King of Glory and the King of

of Glory of

and the King and the King of Glory of

of Glory Turn over

Glory the king of glory

Glory and the king of glory shall come in the king of glory

voice Counter Solo continued
who is the king the king of glory who is

voice Triplet
it is the Lord strong and mighty strong and mighty
voice Bass it is the Lord

shall come in

shall come in

the king who is the king of glory

Turn Over
even the Lord even the Lord mighty in battle

Chorus Fully continued.

who is the king who is the king of Glo-ry who is the

who is the king who is the king of Glo-ry who is the

Lord of Hosts he is the king of Glo-ry he is the King of

Lord of Hosts he is the king of Glo-ry he is the King of

king the king of Glo-ry even the

king the king of Glo-ry even the Lord of Hosts even the

Glory the Lord of Hosts the Lord of Hosts he is the King of

Glory the Lord of Hosts the Lord of Hosts he is the King of

Turn Over

Continued

Glory even the Lord of Hosts he is the King of Glory

Glory even the Lord of Hosts he is the King of Glory

O ye Gates and be ye lift up ye Ever-lasting Doors and

O ye Gates and be ye lift up ye Ever-lasting Doors and

First

Lift up your Heads Lift up your Heads Lift up your Heads

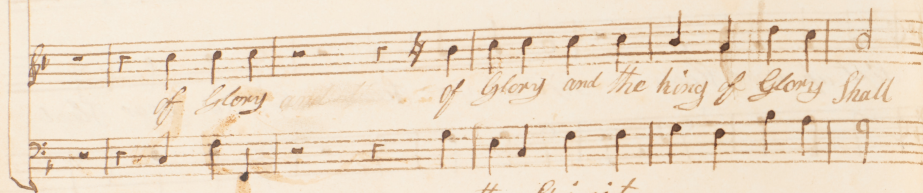
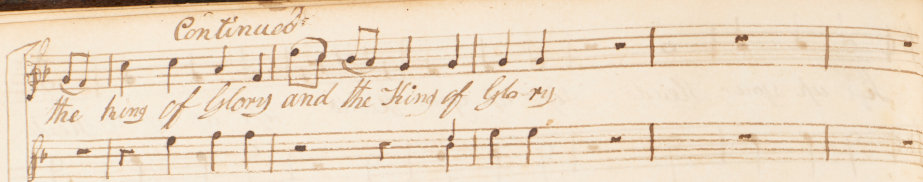
Lift up your Heads Lift up your Heads Lift up your Heads

be ye lift up ye Ever-lasting Doors of glory and

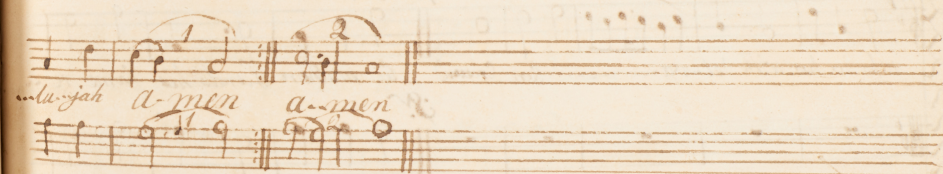
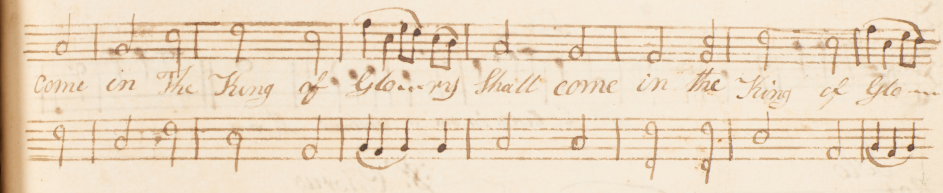
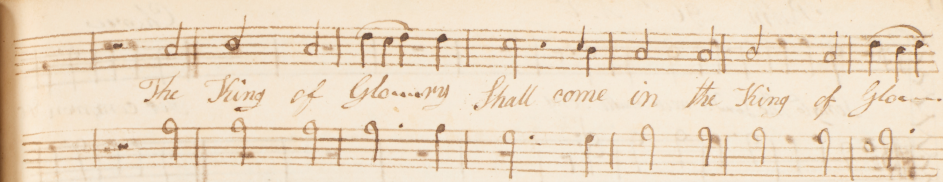
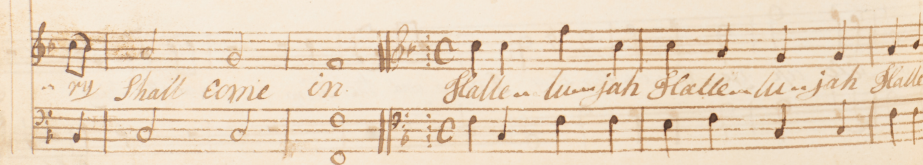
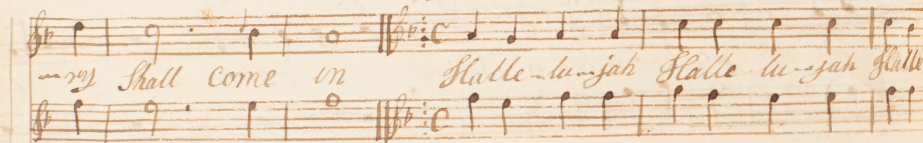
be ye lift up ye Ever-lasting Doors and the King and the King

King of Glory

Continuo



with Spirit



Balm 96th N.V

Chorus

Sing to the Lord a new made song

For common use

Solo

Let earth in one a scribbled throne

Solo

S. Chorus

who is has with sal-ve-ment crown to heathen Lands his fame re-

S.

S.

Parish Clerk

By Stephenson

who is has with sal-ve-ment crown to heathen Lands his fame re-

where, his wonders to the universe

his wonders to the universe

his wonders to the universe

his wonders to the universe

his wonders to the universe

21

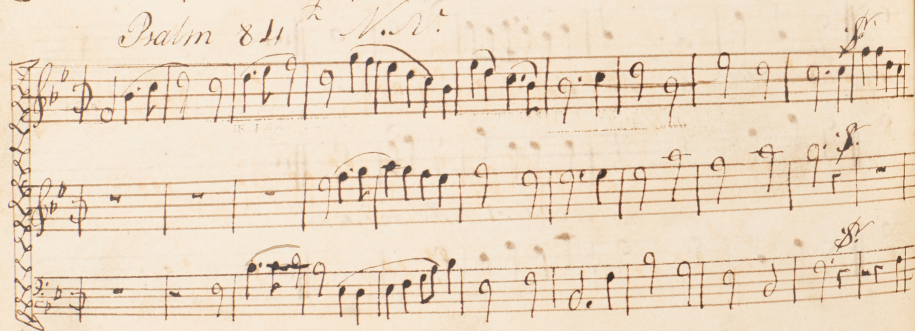
Moderato

Psalm 19th N.V.

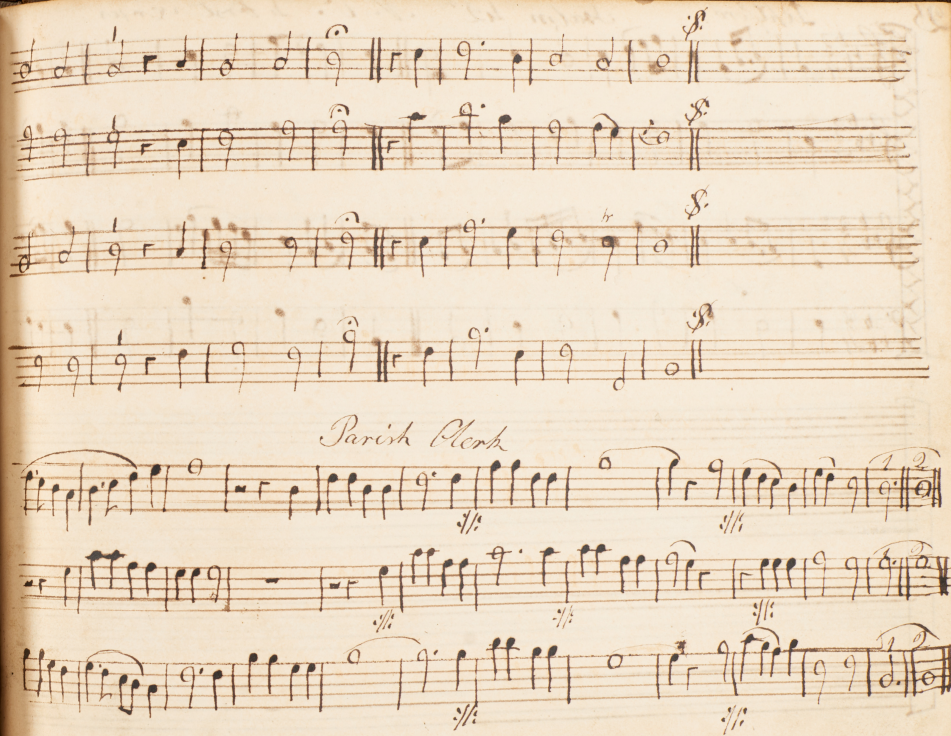
Burgess



Psalm 81st N.V.



Parish Clerk





Deftford Psalm 42nd N. V. 1st verse

as pants the heart for living streams

26

Balm 1st V.

S. Soft



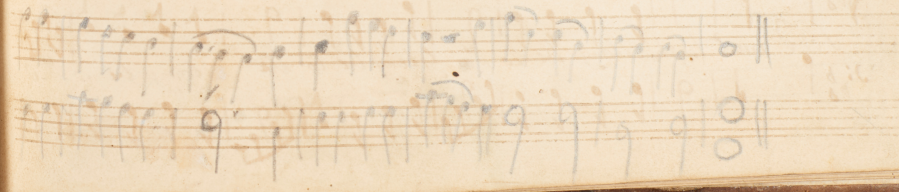
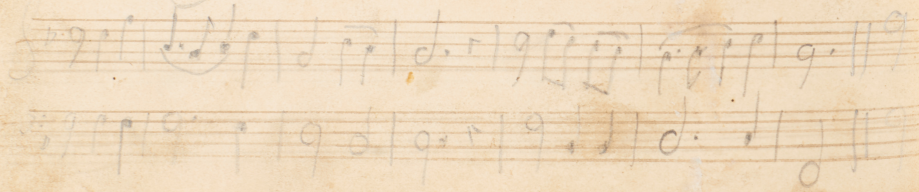
S. Soft

S. Soft

Loud

Loud

Loud

Lydia Balm 1st

Gloria Patri

Burgess

Holy Holy Holy Lord God Lord God of Host Heaven & Earth are full
Holy Holy Holy Lord God Lord God of Host Heaven & Earth are full

Sia *Text*
Lord most high Glory be to the Glory be to the Glory be to the O

Sia *Text*
Lord most high Glory be to the Glory be to the Glory be to the O

of the Majesty of thy Glory Amen
of the Majesty of thy Glory Amen
Glory be to the O
Glory be to the O

Lord most high
O Lord most high

Lord most high
O Lord most high



George Pink

Charles Parsons

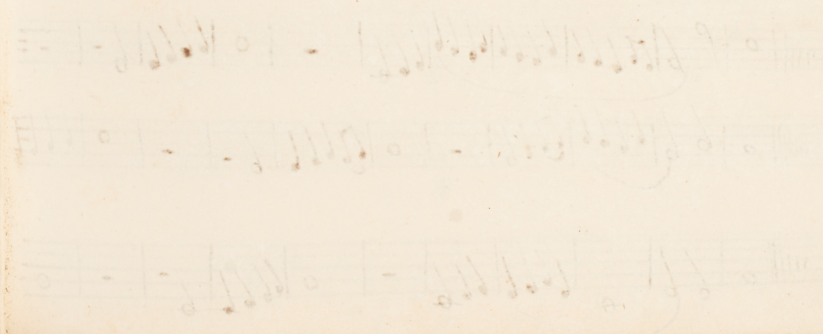
George Pink Bramley Hampshire

Charles Parsons Bramley Hampshire

George

Charles Parsons

Charles





	Bach	Page
Reading	121	1
	96	1
Christmas Hymn	121	2
New Jerusalem	106	3
	8	1
New Port	23	1
Christmas Hymn	93	1
Waltham Port	143	5
	230	1
Heptagibah	112	6
	81	1
Gloria Patri	111	7
Martin Lane	113	8
	128	1
Tranmer	101	9
Ashley	77	10
Tranmer North meath	23	10
	136	10

	Bach	Page
	80	11
	16	11
Alton	66	12
	96	12
Cambridge New	121	13
New York	98	13
Wilton	98	13
	67	14
Evening Hymn	Portuguese	14
Wiltshire	34	13
Charlstown	92	14
	16	14
New Market	12	14
Bonapartes air	99	14
or New Victory	8	14
Falcon Street	100	14
	100	14
	57	14
	77	14
	84	14
	125	14

	Bach	Page
Anthem Gaiak	32	21
Anthem Plalm	34	22
	96	23
	81	24
	19	24
Sept fero	12	25
	47	26
Portugall	47	26
Berg St. Gloria	128	27

100 126

